VISIT…

JACO PASTORIUS

Modern Electric Bass

TEXT & TRANSCRIPTIONS BY JERRY JEMMOTT

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by JACO PASTORIUS

Musical transcriptions and analysis of an interview of Jaco Pastorius by Jerry Jemmott

Transcriptions and text by Jerry Jemmott
Additional transcriptions by Kjell Benner

A video tape and an audio tape* that reflect the material in this book are available. See information on how to order these productions on the back cover of this book!

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*Audio tape available April 1, 1986

FORWARD

The goal of this book is to make the contents of the interview portion of the video tape *Jaco Pastorius: Modern Electric Bass* more accessible to the serious musician who wishes to learn the art of electric bass playing and improvisation.

Through the many examples and solos in the book, you will understand the importance of thinking, more than feeling, in the creation of music. Then you will ultimately be able to understand and interpret what you feel, in addition to learning and/or relearning how to play the electric bass in a very musical way.

You will notice that with each example there is located to the far right, a bold number which represents the approximate time at which the example occurs on the video tape that goes with this book.

The playing of random notes, "wiggling your fingers," doesn't require much thought, whereas the playing of specific patterns does. Proceed at your own speed, always using a metronome in practicing the material offered here. Just because a phrase or pattern was created in a sixteenth feeling doesn't mean that you have to practice it at a fast speed.

Knowledge of theory, harmony, chord and scale construction, and use of the universal number system of scale steps is a must to facilitate the rapid and thorough learning of your instrument and the execution of an idea on and away from your instrument. A brief review is provided for the purpose of memorizing patterns by their scale degree or chord quality, interval sequence, etc. This number system speeds learning, execution, and transposition to other keys and rhythms, in addition to providing a focus for ideas while improvising when accompanying and soloing.

Do yourself a favor! Rewrite the examples and include at the top of each note its scale degree and the chord quality of a phrase or pattern where applicable. You will be amazed at how much deeper your understanding and memorization will become when this is done. Transcribe the examples and solos yourself, always thinking that there is some kind of pattern involved. This is excellent for ear training.

Your goal should be to "think fast," as opposed to "playing fast." Memorize the patterns herein and forever after in this manner, asking yourself, "What's the pattern? How many times? In what sequence or interval spacing? In which direction (ascending or descending)? What's next?"

When you pick up your instrument, always play something specific, such as a chord or arpeggio, part of a scale, a song, etc., and do something specific with it rhythmically. In other words, have something in mind (tell yourself what to do) and execute it flawlessly, but slowly at first. Good luck! Make it happen!

BRIEF REVIEW

Western music is based on the twelve-tone scale, or the chromatic scale (all half steps), out of which comes the major scale. It is formed on the following formula in ascending order: root note (the first scale degree), a whole step to the second degree, a whole step to the third degree, a half step to the fourth degree, a whole step to the fifth degree, a whole step to the sixth degree, a whole step to the seventh degree, and a half step to the octave of the starting note to finalize the scale.

All scales have a construction formula. Modal scales are derived from, or generated by, the major scale, but they start on different degrees of the scale, using only the major scale notes, and end on the same starting note an octave higher. Here are the modes, their relative chords, and their major scale starting points and construction.

Ionian:	**I**	**— 1-2-3-4-5-6-7-8 —**	**R-W-W-H-W-W-W-H**
Dorian:	**II**	**— 2-3-4-5-6-7-8-2 —**	**R-W-H-W-W-W-H-W**
Phrgian:	**III**	**— 3-4-5-6-7-8-2-3 —**	**R-H-W-W-W-H-W-W**
Lydian:	**IV**	**— 4-5-6-7-8-2-3-4 —**	**R-W-W-W-H-W-W-W**
Mixolydian:	**V**	**— 5-6-7-8-2-3-4-5 —**	**R-W-W-H-W-W-H-W**
Aeolian:	**VI**	**— 6-7-8-2-3-4-5-6 —**	**R-W-H-W-W-H-W-W**
Locrian:	**VII**	**— 7-8-2-3-4-5-6-7 —**	**R-H-W-W-H-W-W-W**

Chords are built on every other note of a major scale, such as 1-3-5-7-9-11-13-15 or 2-4-6-8-10-12-14-16. Notes above the first octave are the same as the notes in the first octave, except that they are an octave higher, so that 8=1, 9=2, 10=3, 11=4, etc.

Write out the scales, modes, and chord constructions in reverse order. When transposing to other keys, don't forget to give the proper accidental which will agree with the scale formula you are using.

Chord construction for ascending 7th chord:

Major 7th —	**root-major 3rd-minor 3rd-major 3rd**
Minor 7th —	**root-minor 3rd-major 3rd-minor 3rd**
Dominant 7th —	**root-major 3rd-minor 3rd-minor 3rd**
Diminished —	**root-minor 3rd-minor 3rd-minor 3rd**
Half-Diminished —	**root-minor 3rd-minor 3rd-major 3rd**
Augmented —	**root-major 3rd-major 3rd-minor 3rd**

If the distance between the root and the third scale degree is two whole steps (commonly known as a major third), the scale or chord is major in quality. If the distance between the root and the third is one and a half steps (known as an interval of a minor third), then the chord or scale is minor.

Diminished chords employ all minor thirds, and the scale construction is W-H-W-H-W-H-W or H-W-H-W-H-W-H

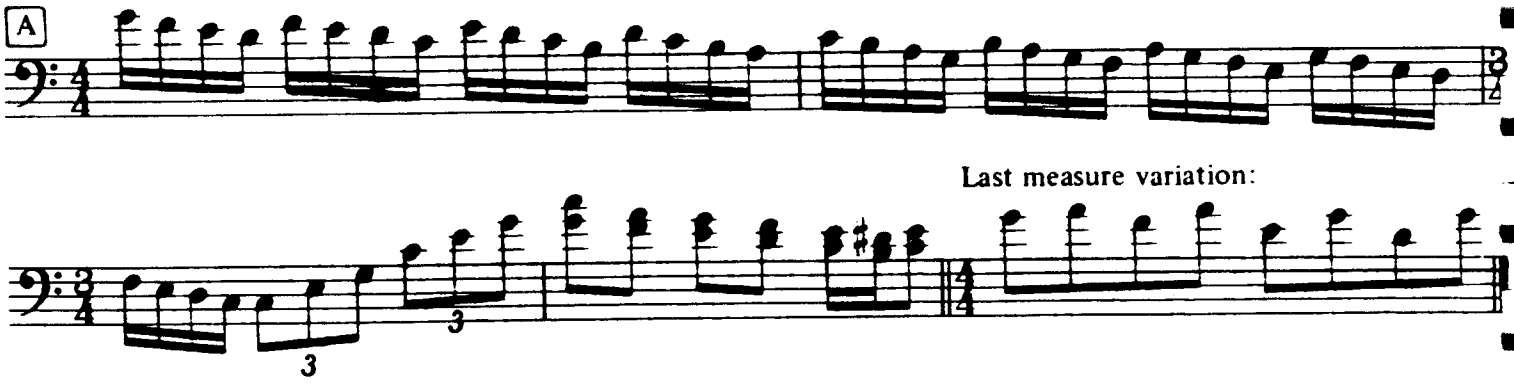
Example 1—Finger Spacing—One Finger Per Fret - **08:46**

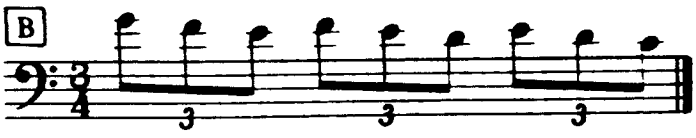
The chromatic scale is one of the hardest things to play on the bass. The playing of it will aid in teaching you where all the notes are through correct finger spacing. Play this scale and all other scales in the following manner. Start on your low E, go through one octave and back down, and then go through the entire mid and upper register and back down again, slowly. Its construction is consecutive half steps.

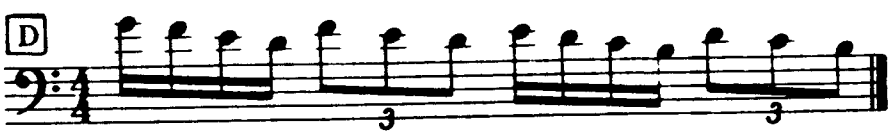
Example 2—Major Scale Exercise in One-Stretch Position, Using Sixteenth Notes **11:27**

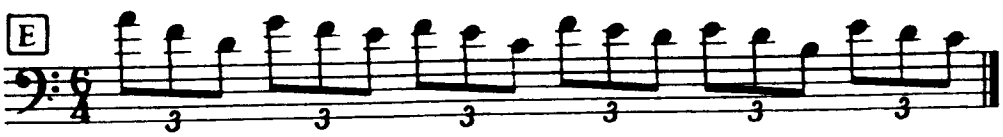
This exercise utilizes a descending four-note pattern down the scale in seconds.

This is a simple beginning to a series of exercises that will develop a diatonic sense of melody construction. Challenge your creativity by developing your own patterns, using larger intervals and mixed intervals in addition to various rhythmic groupings. See variations 1 through 5 for examples.





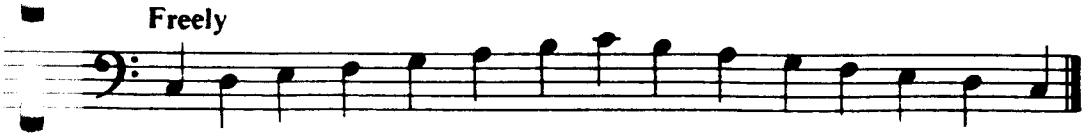




Example 3—One-Octave Major Scale in Ascending and Descending Seconds

11:41

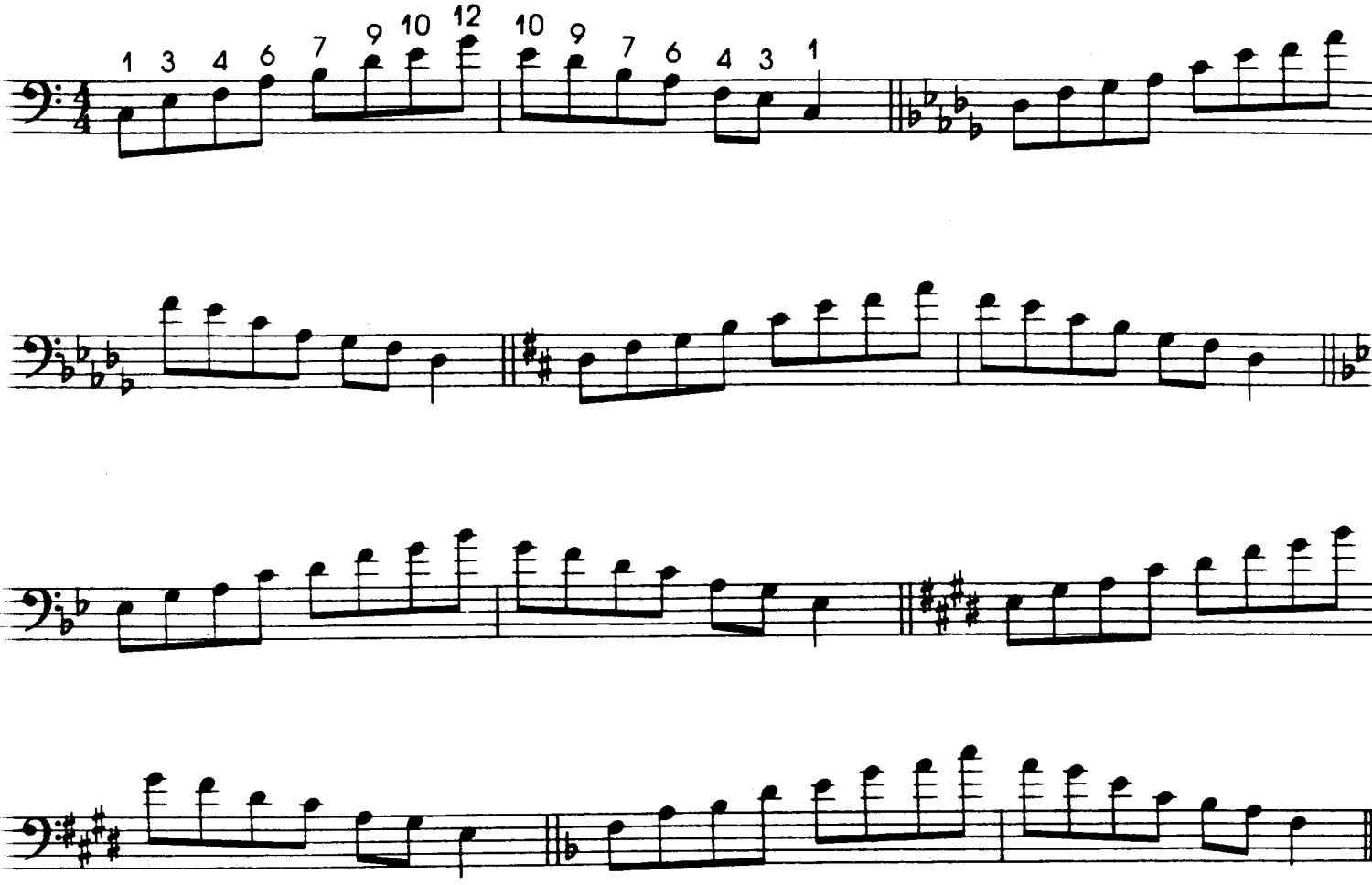
This is the do-re-mi-fa-sol-la-ti-do version (Ionian mode) of the major scale.



Example 4—Major Scale in Consecutive Thirds and Seconds

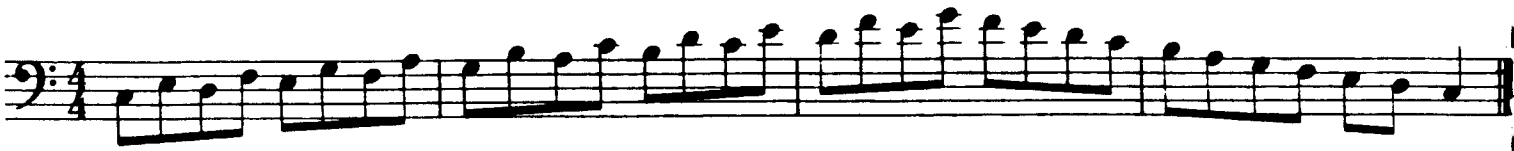
11:47

The number at the top of each note represents the degrees used in this pattern. Memorization of the numbers will allow you to "run" the pattern through the keys.



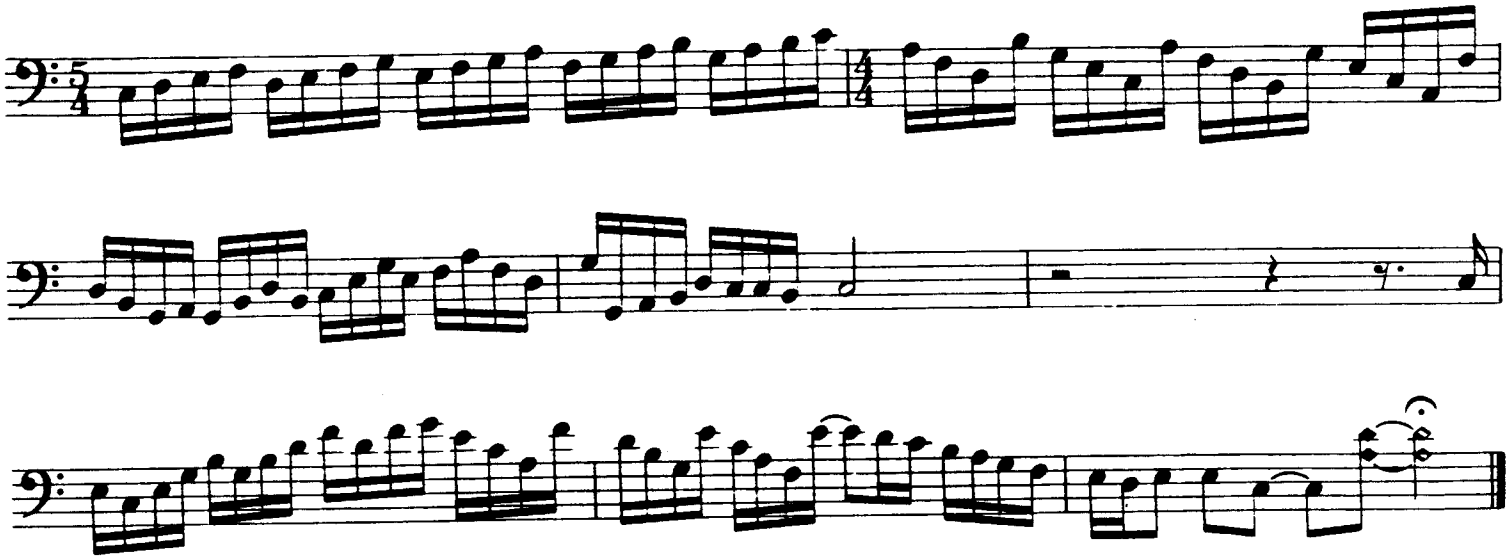
Example 5—Major Scale in Broken Thirds - 12:01

This is the "normal" way of playing the scale in thirds. It is a slower ascent than Jaco's third-second pattern used in Example 4.



Example 6—Ascending Major Scale in Seconds, Descending in Thirds, Ascending and Descending in Thirds 12:15

Take note of the patterns employed here in bar one through beat one of bar two. We have four notes in seconds, ascending the scale in seconds. The last sixteenth note of beat one, bar two, is the beginning of another series of four-note patterns utilizing descending 7th chord arpeggios (thirds), down the scale in seconds. Notice how the fourth note of this four-note pattern serves as a pickup, so that the feeling is 4-1-2-3, 4-1-2-3, etc.



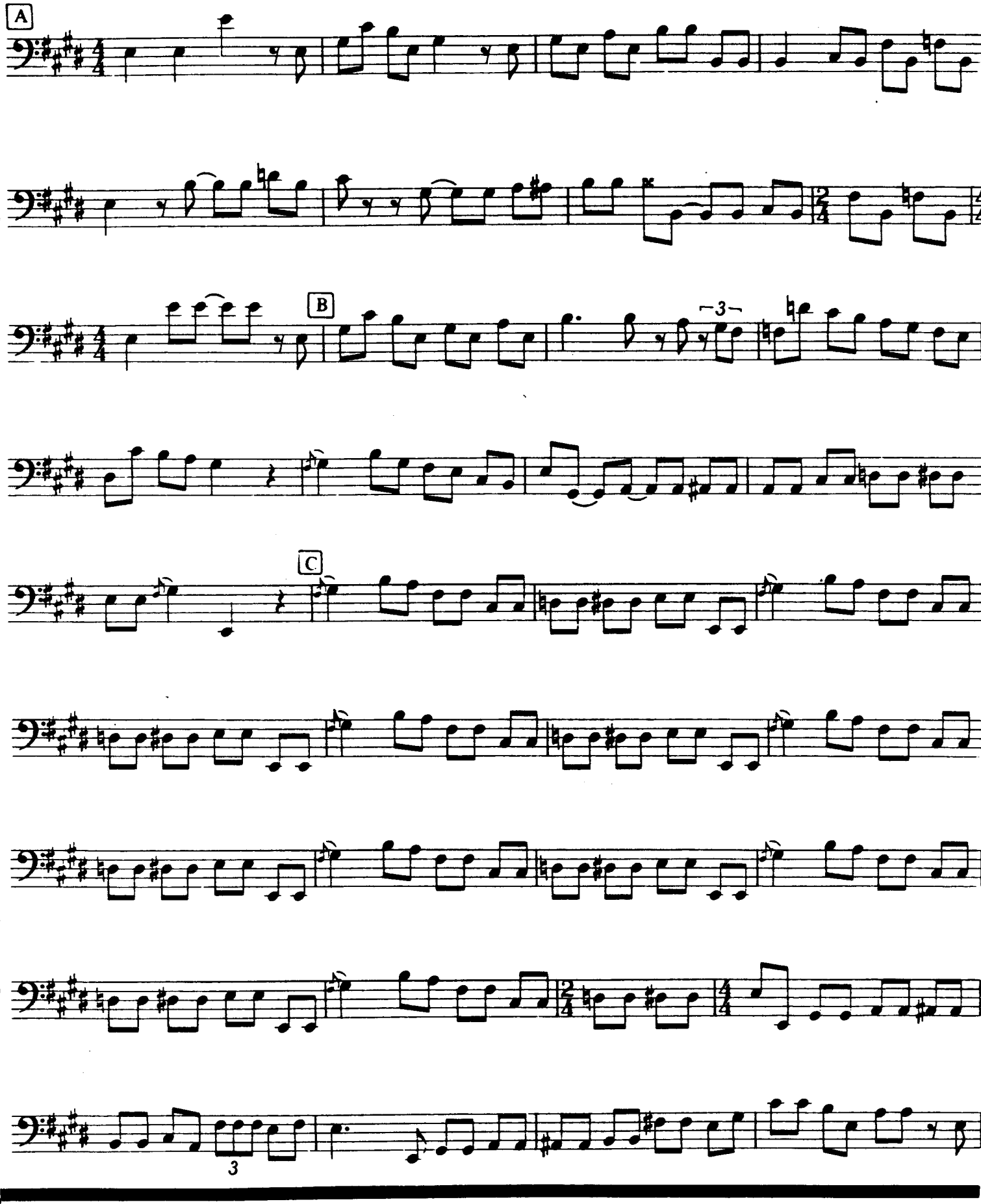
Example 7—Major Scale in Sixths 12:51

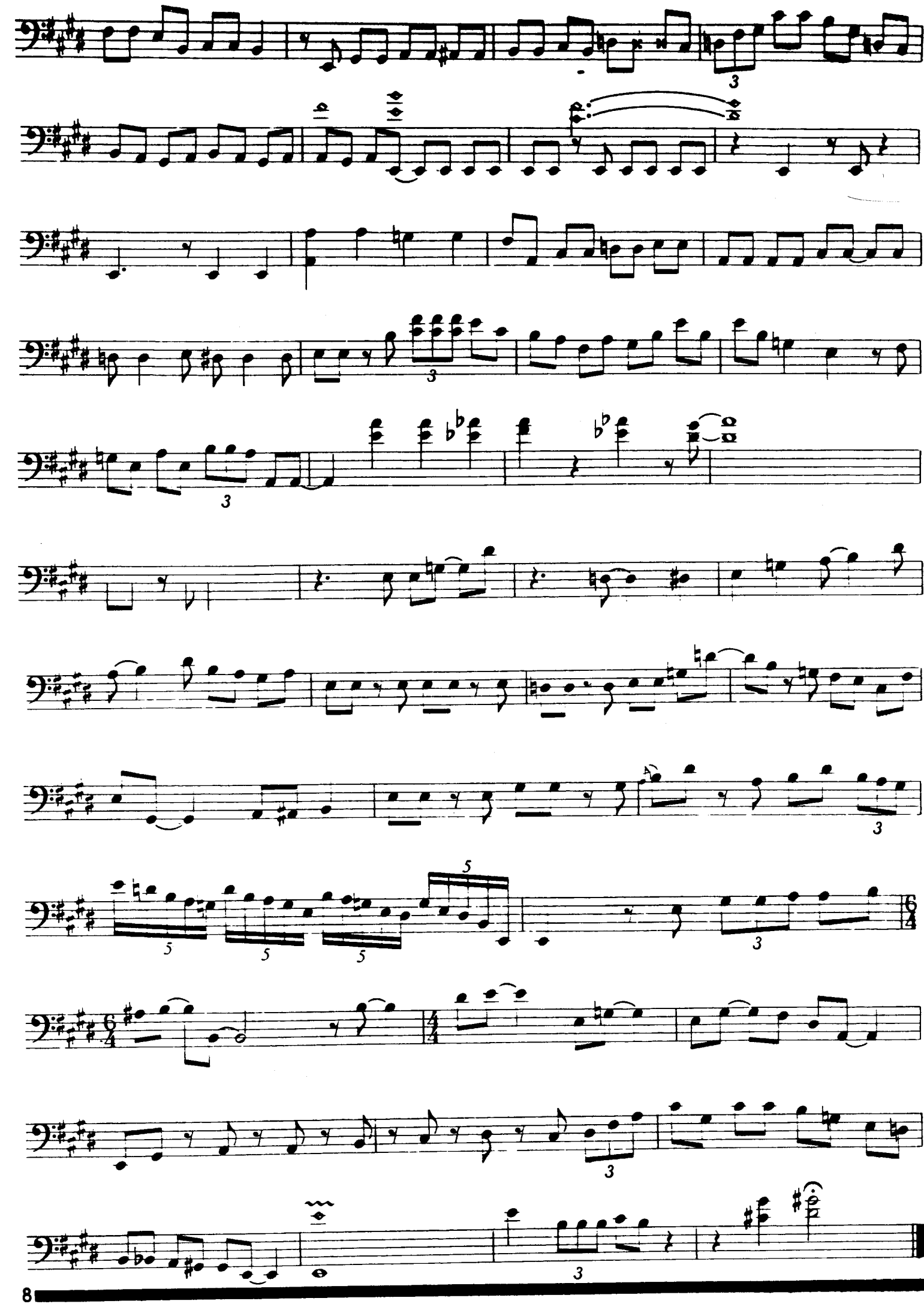
Scale intervals are used to create a sound pattern, to gain awareness of skipping strings, and for harmonic propulsion.

Example 8—"Jam In E"

14:04

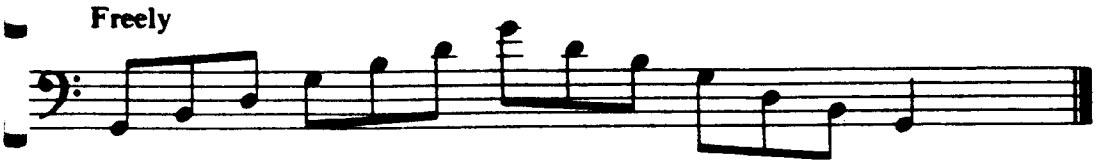
Thinking ahead with specific ideas is the only way to achieve this level of improvisational clarity and direction.





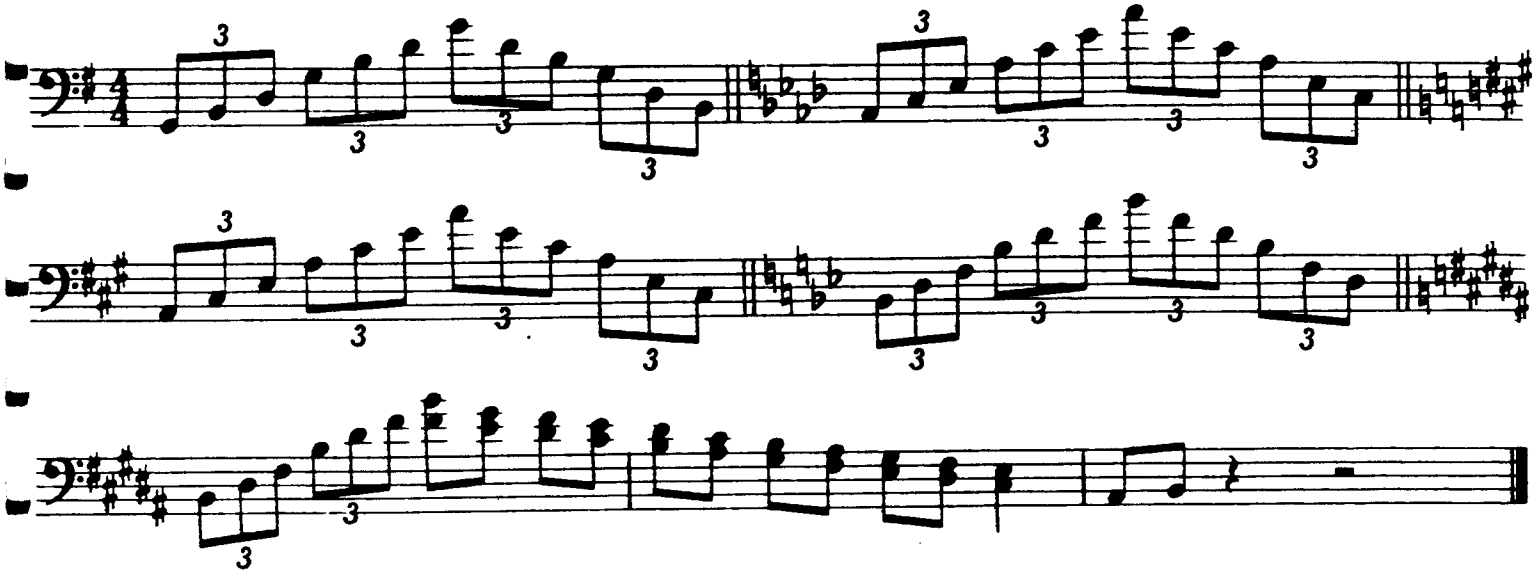
Example 9—Arpeggios—To Teach You Where the Notes Are 16:13

After you've seen where the notes are, do the exercise without looking, to aid in the memorization of the fingerboard.



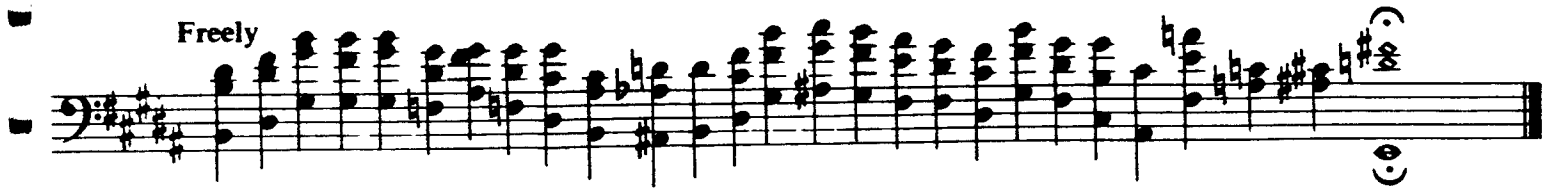
Example 10—Arpeggios—Ascending Chromatically 17:01

This is the same pattern as Example 9—moving up the chromatic scale.



Example 11—Double Stops 17:25

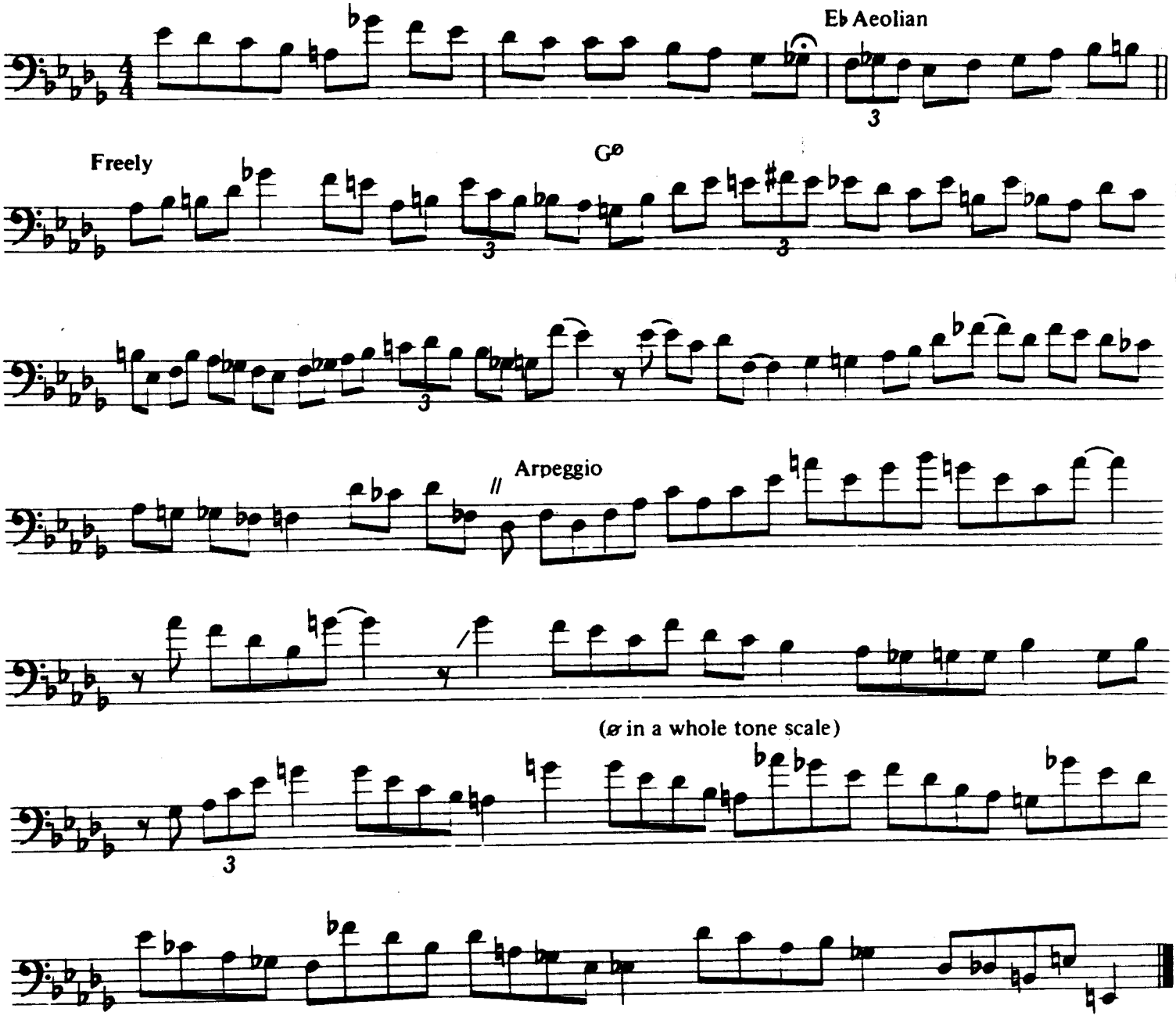
Observe and be aware of this musical approach to playing double stops via spelling out a chord and harmonizing the major scale.



Example 12—The Real Deal

18:11

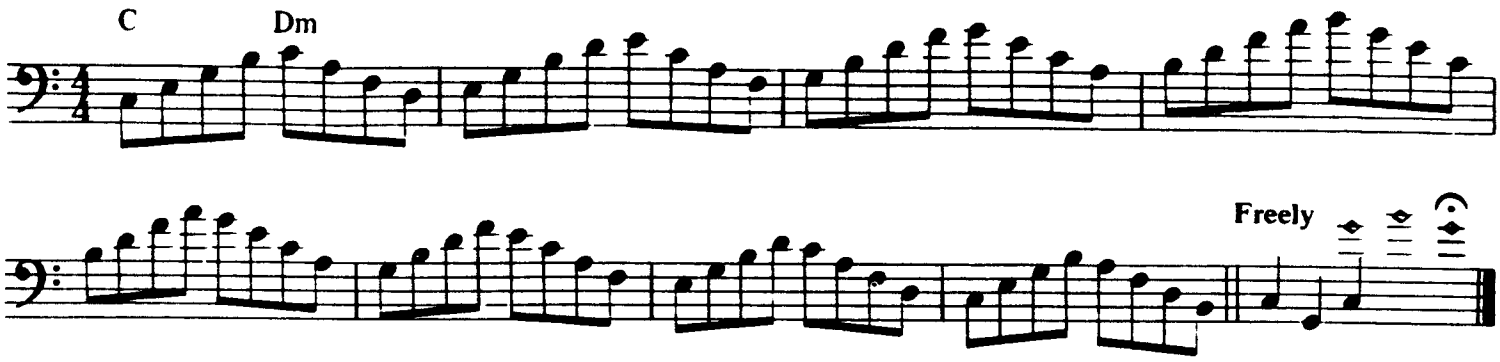
This is the ability to create and receive ideas based upon what you have learned, such as different types of scales, broken arpeggios, chords, and song fragments, all played in patterns utilizing rhythm and rhythmic groupings.



Example 13—7th Chord Arpeggios

18:49

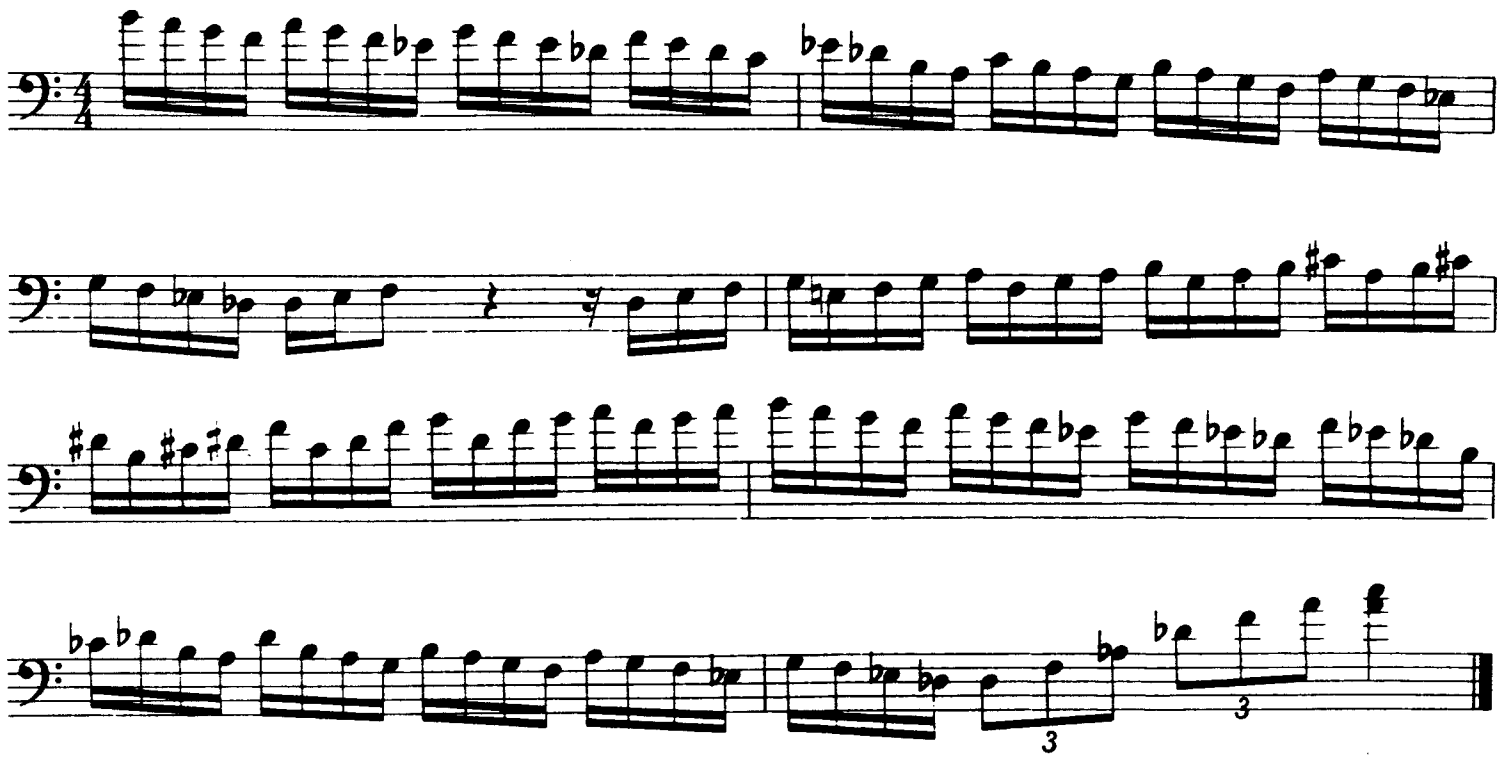
Here is something to think about: go up on the I chord, down on the II, up on the III, down on the IV, etc.



Example 14—Whole Tone Scale—Four-Note Pattern

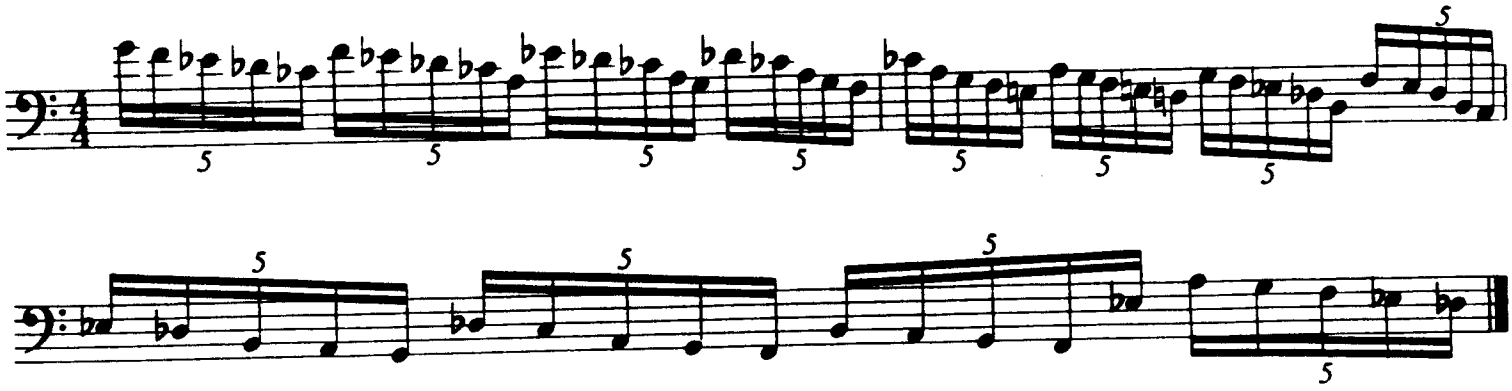
20:13

Go down the scale in seconds on the downbeat (I-e-an-da), up the scale in seconds on the offbeat (e-an-da-I), down again on the downbeats (I-e-an-da).



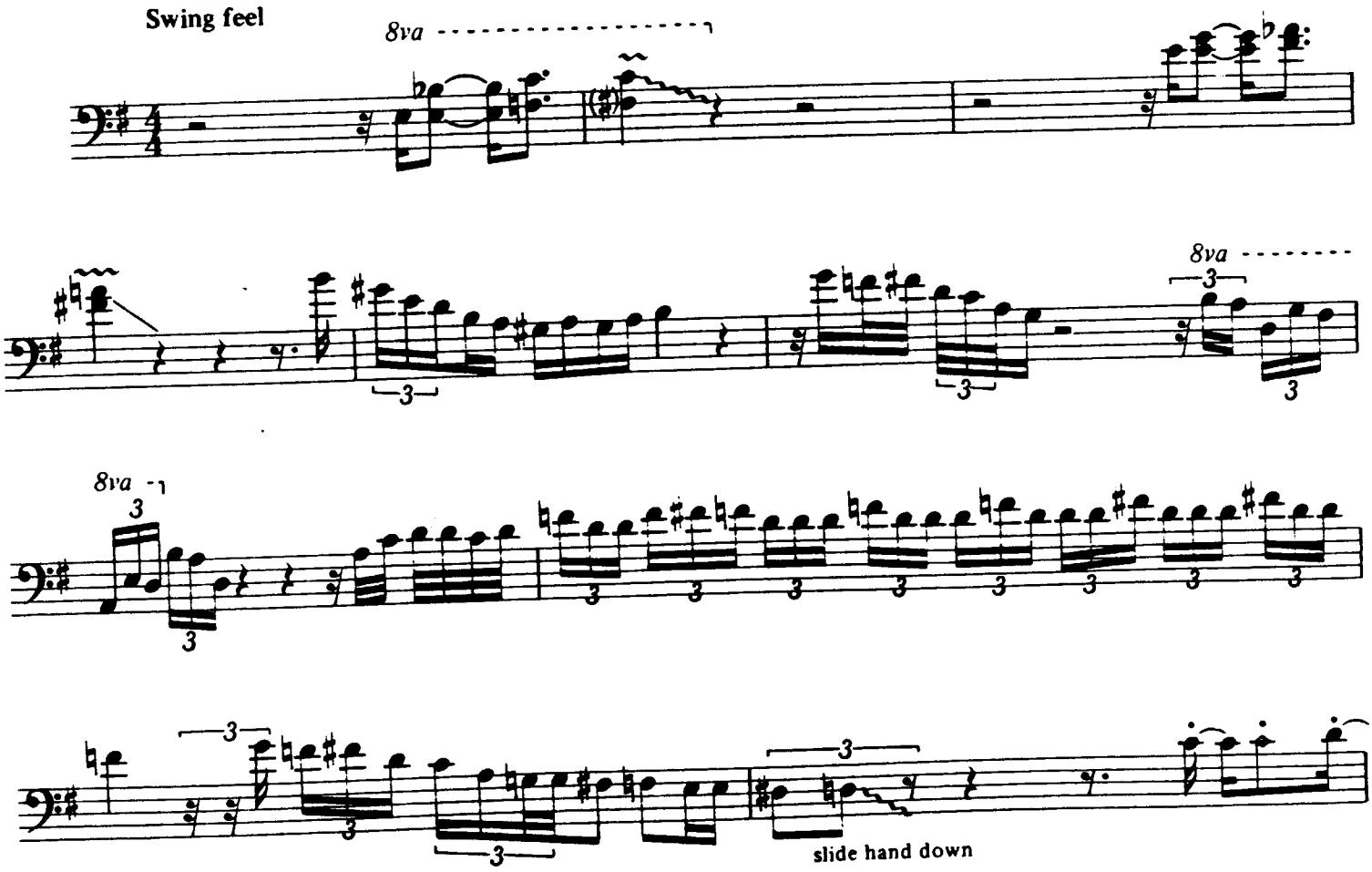
Example 15—Whole Tone Scale—Five-Note Pattern 20:40

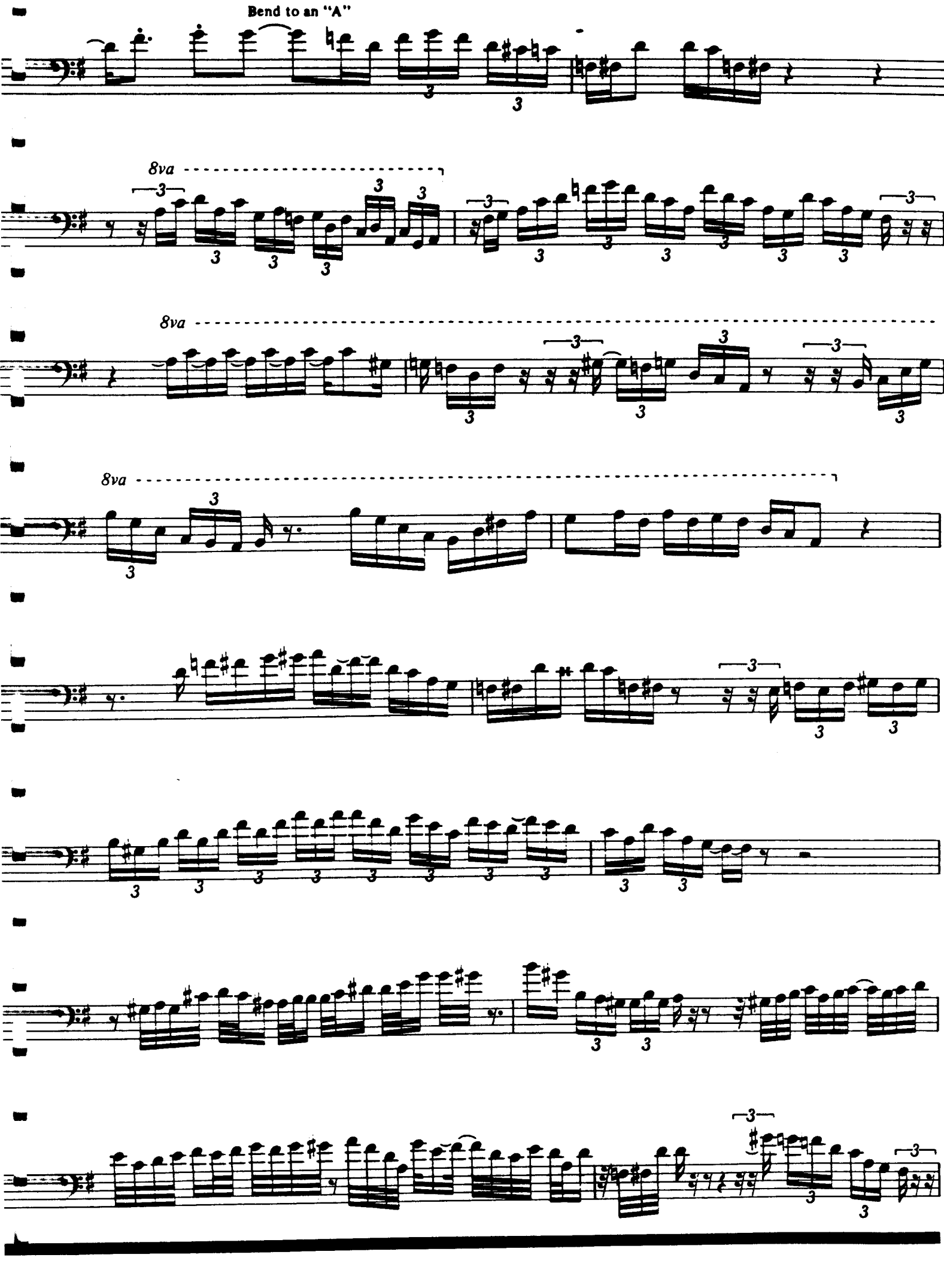
This is the division of the beat into five parts, going five notes down the scale and up a flatted 5th to the next scale note, a second from the previous starting note.

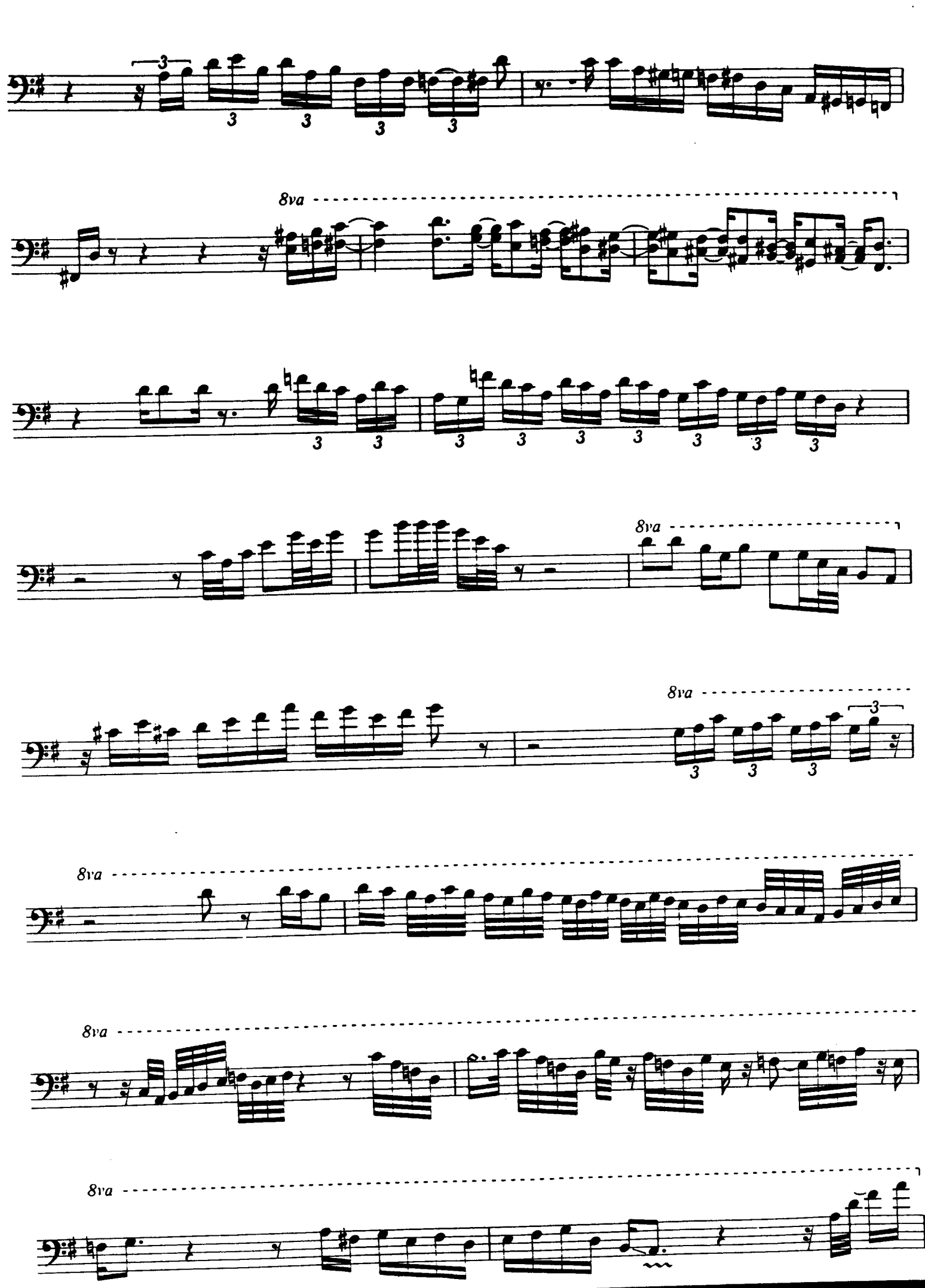


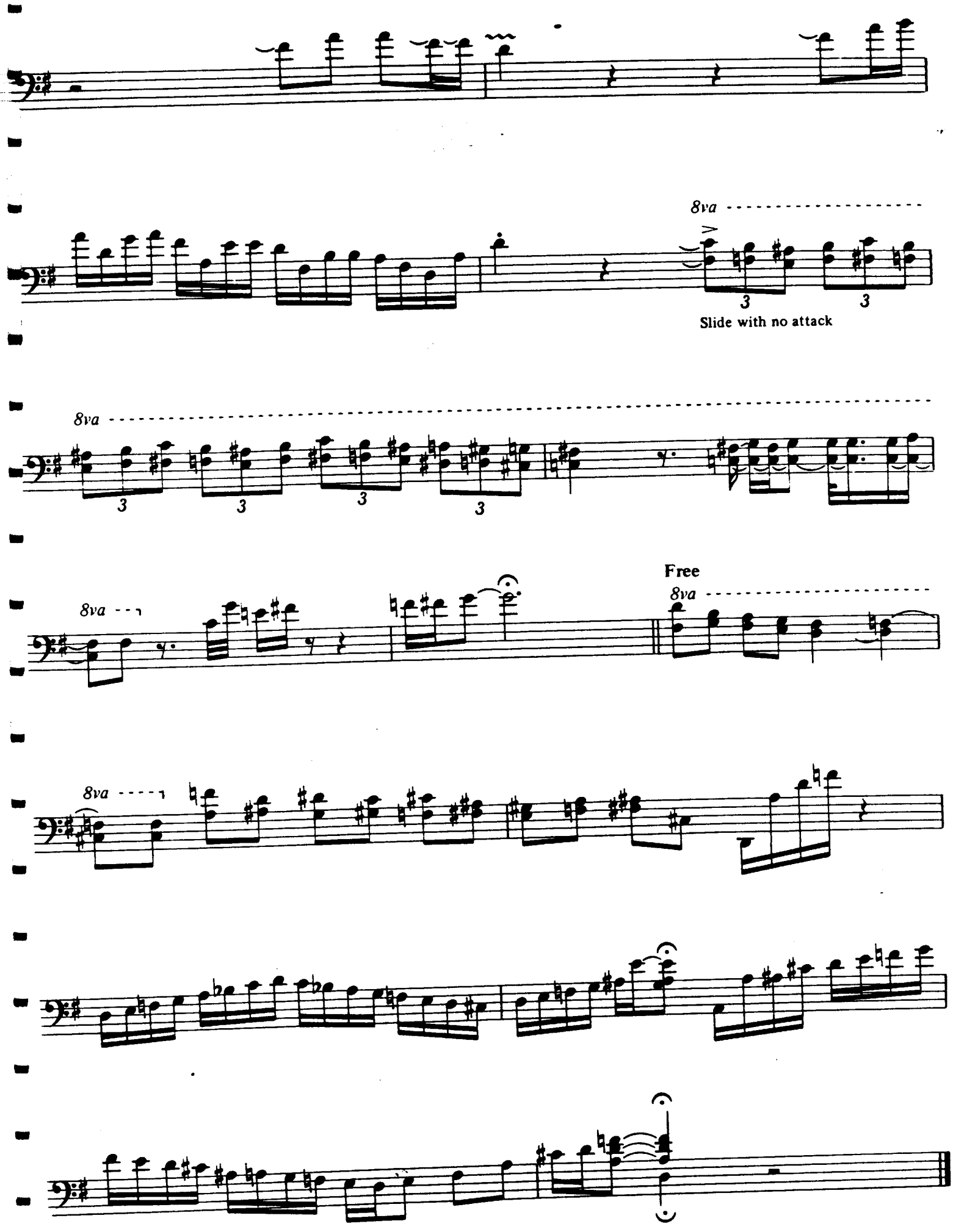
Example 16—Duet—Listening and Thinking Ahead 21:46

The use of modes, fingering patterns, rhythm, and chords all comes to the fore and becomes clear when seen on paper. But the speed at which it is conceived and executed makes for an exciting sensation for the body, mind, and ear to get that "WOW!" reaction.




Bend to an "A"
8va
8va
8va

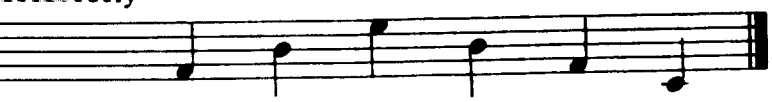

8va
8va
8va
8va
8va
8va


8va
3
3
Slide with no attack
8va
3
3
3
3
8va
Free
8va
8va

■■■ple 17—Right-Hand Raking with Left-Hand Muting 26:47

■■■ice this with multiple patterns on even strings. For example, two on E, one on A, ■■■ on D, one on G, one on E, three on A, two on D, three on G, etc.

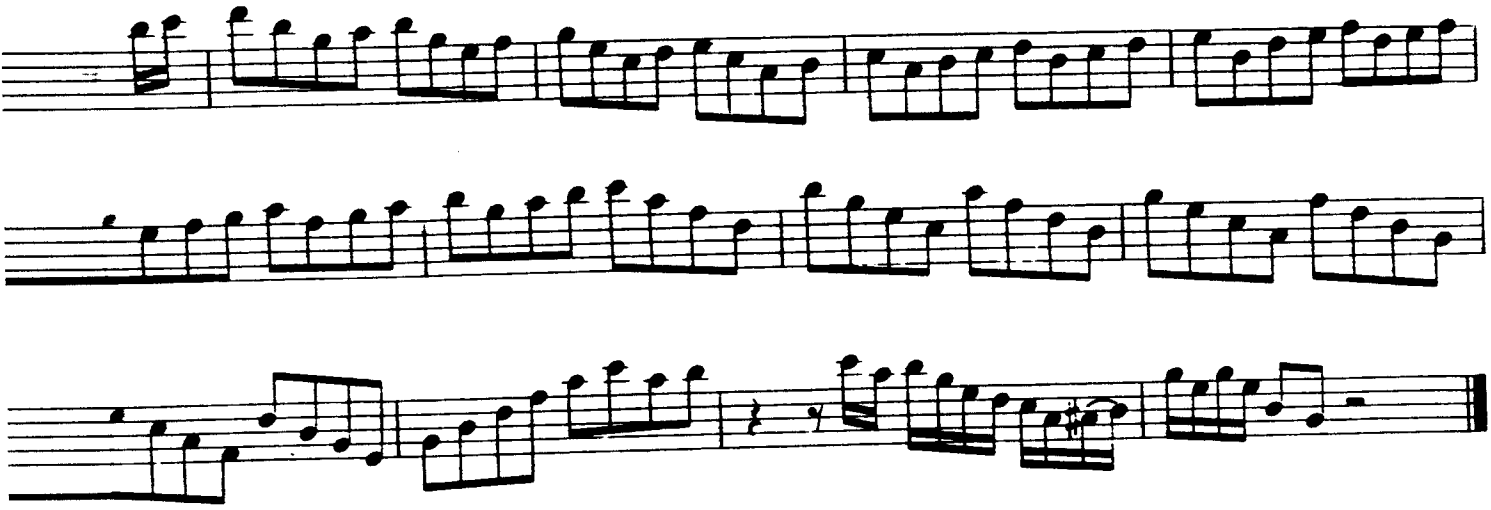
■■■■■■■■ely



17A:

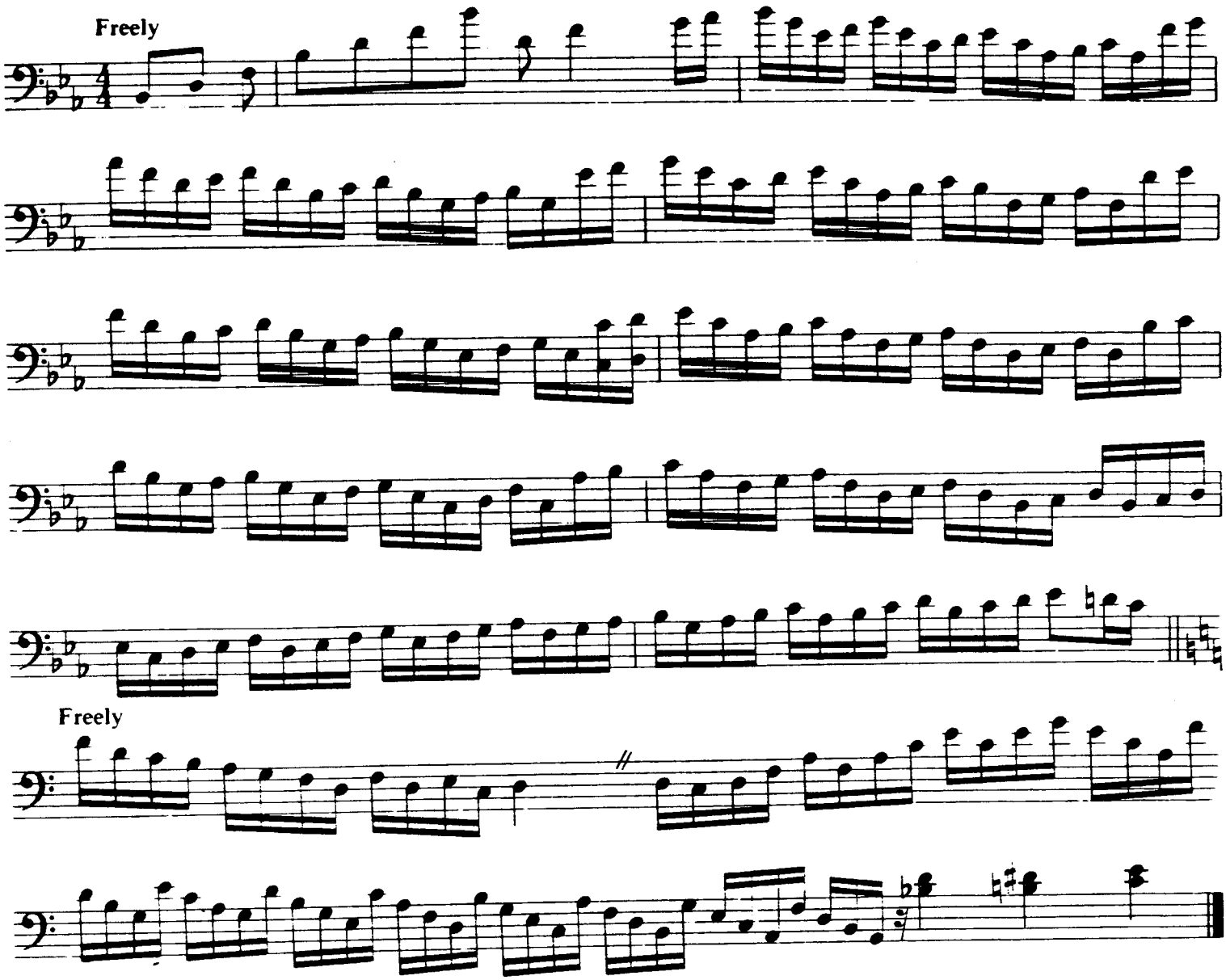
■■■ple 18—Two-Hand Muting Via Scale in Thirds 27:40

■■■■■onscious of this very important technique when crossing strings.



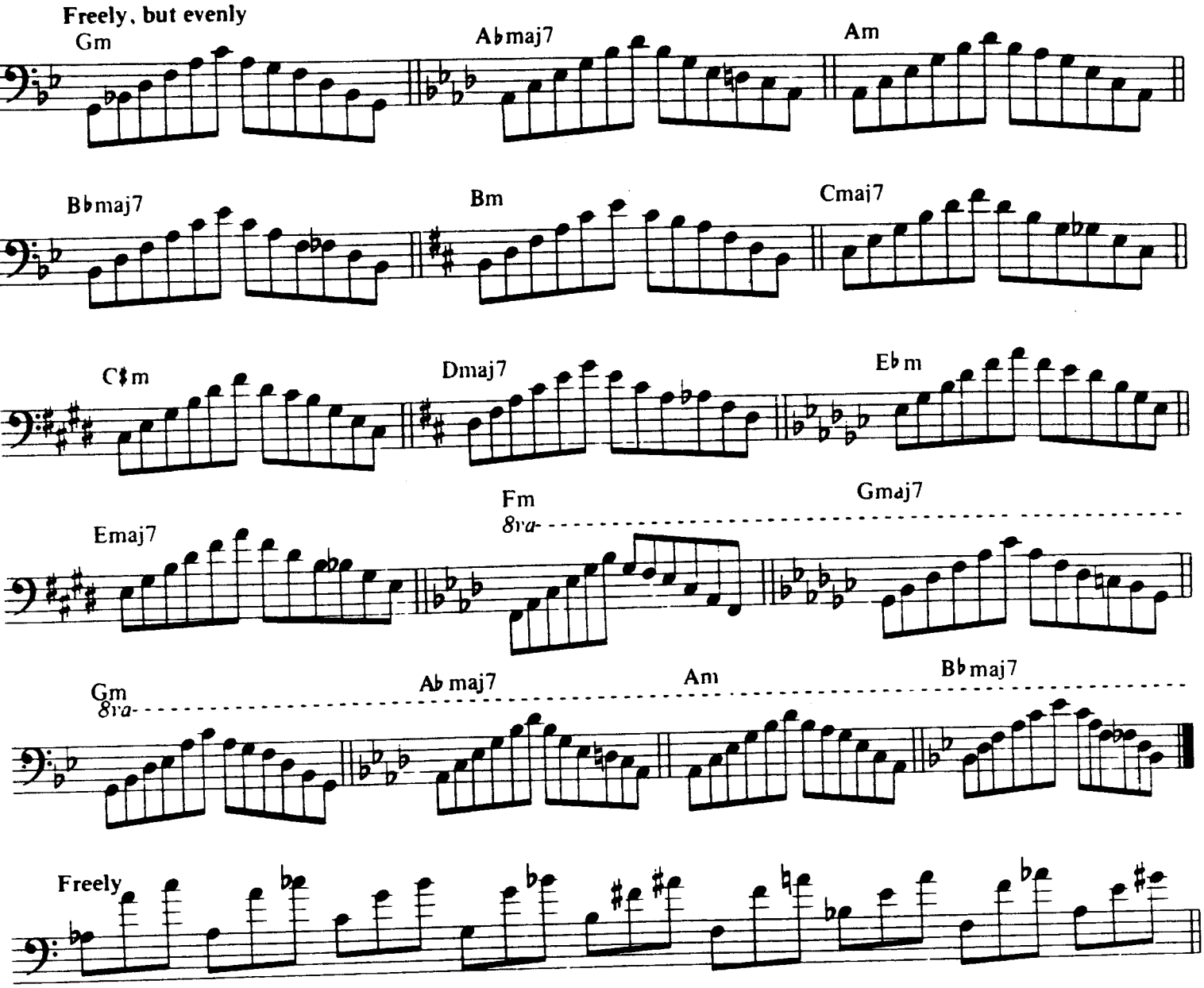
Example 19—Two-Hand Muting Extended

29:43



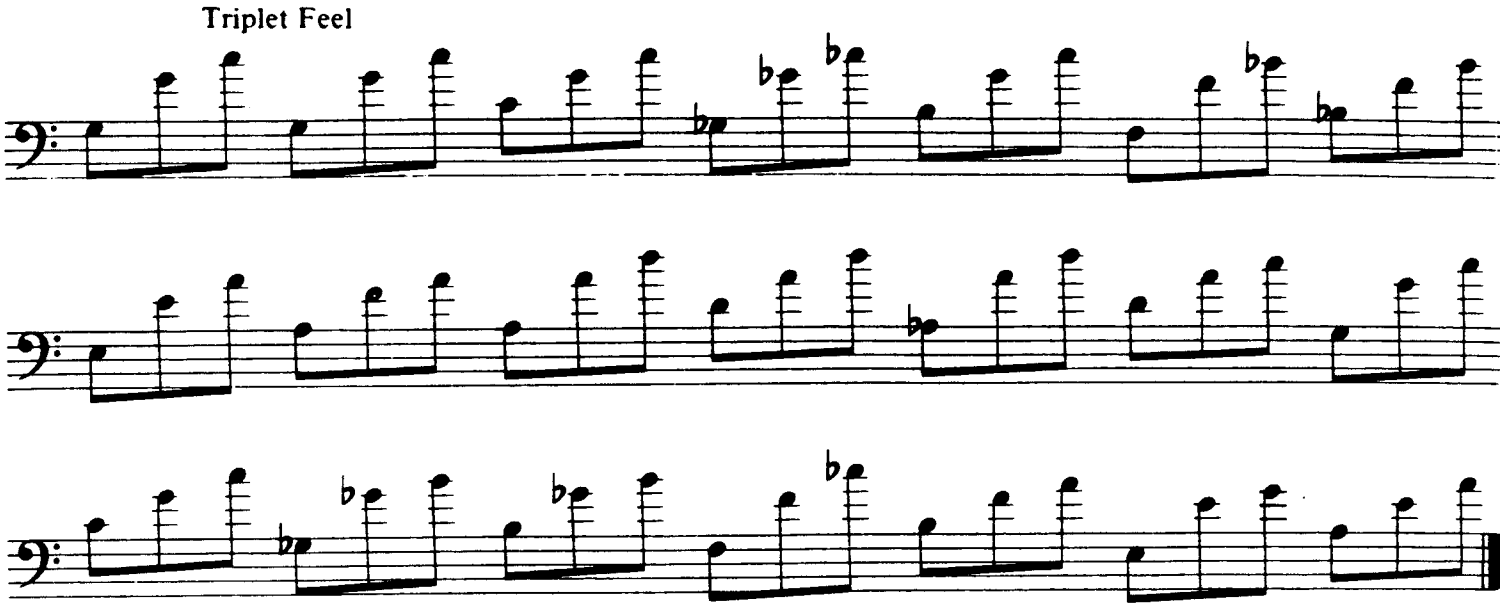
Example 20—String Crossing Via Minor to Major Chords 30:51

Here's something to think about for the left hand and something to do with the right. Try playing this as an open string exercise based on a particular string attack pattern, a la Example 17.



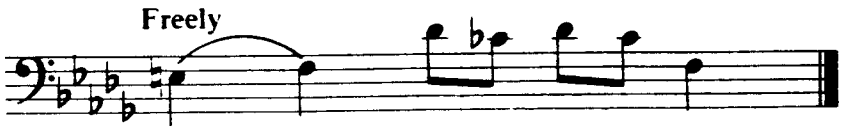
Example 21—String Crossing in Fourths **32:30**

These are ascending fourths chromatically played in a descending pattern.



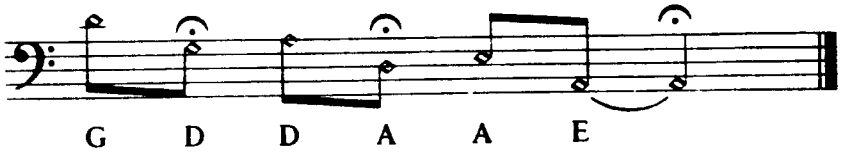
Example 22—"Barbary Coast" **34:31**

The choice of notes gives it that distinctive sound.



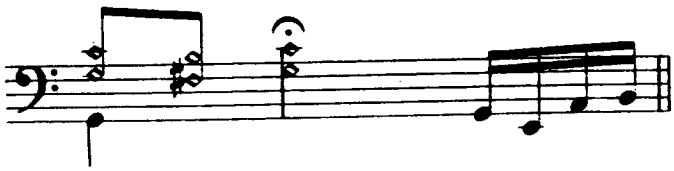
Example 23—Tuning the Bass with Harmonics—"Portrait of Tracy" (Intro.)

This technique insures accuracy in tuning the bass, owing to the audibility of the notes in this register.



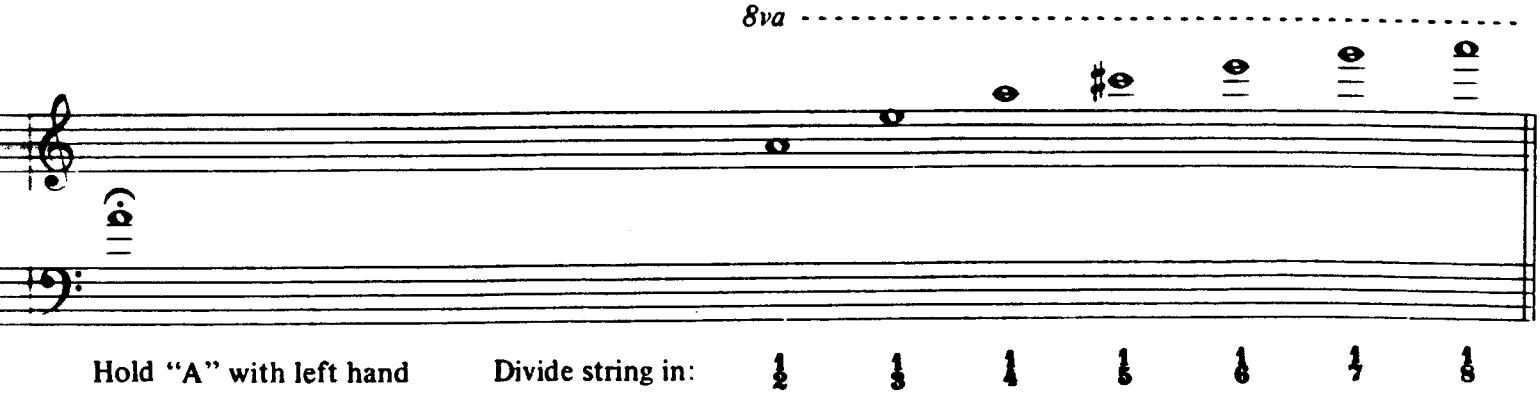
"Portrait of Tracy"—Intro. **35:30**
35:40

This example uses harmonics to create a melody.



Example 24—False Harmonics—Overtone Series 36:53

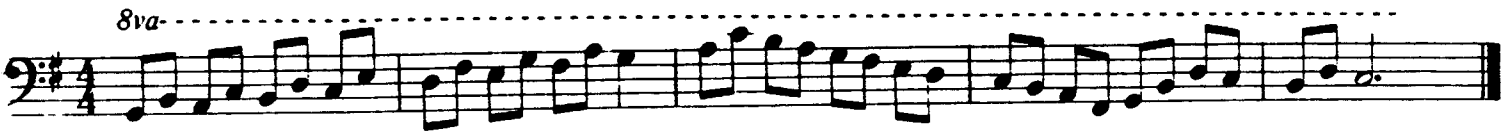
This is the division of the string length in halves, quarters, and eighths.



Hold "A" with left hand Divide string in: $\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{5}$ $\frac{1}{6}$ $\frac{1}{7}$ $\frac{1}{8}$

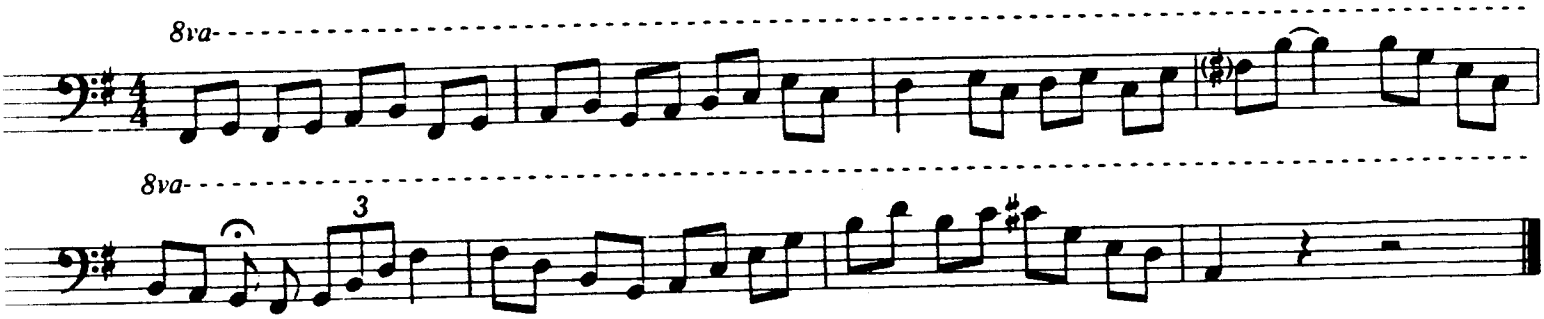
Example 25—False Harmonics—Scale in Thirds 38:21

Divide the string exactly one octave above the fingered note to achieve the harmonic sound quality.



Example 26—False Harmonics Using Scale Patterns and Arpeggios 38:31

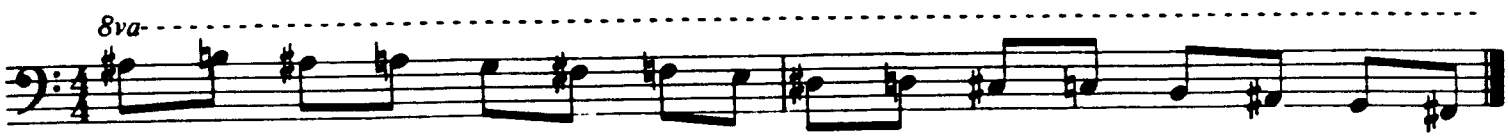
Follow the same instructions as in Example 25.



Keep artificial harmonics on all notes! Keep thumb one octave above fretted note.

Example 27—False Harmonics—Chromatic Scale **38:52**

Again, follow the same instructions as in Example 25.



Example 28—Remembering "Tracy" - 39:10

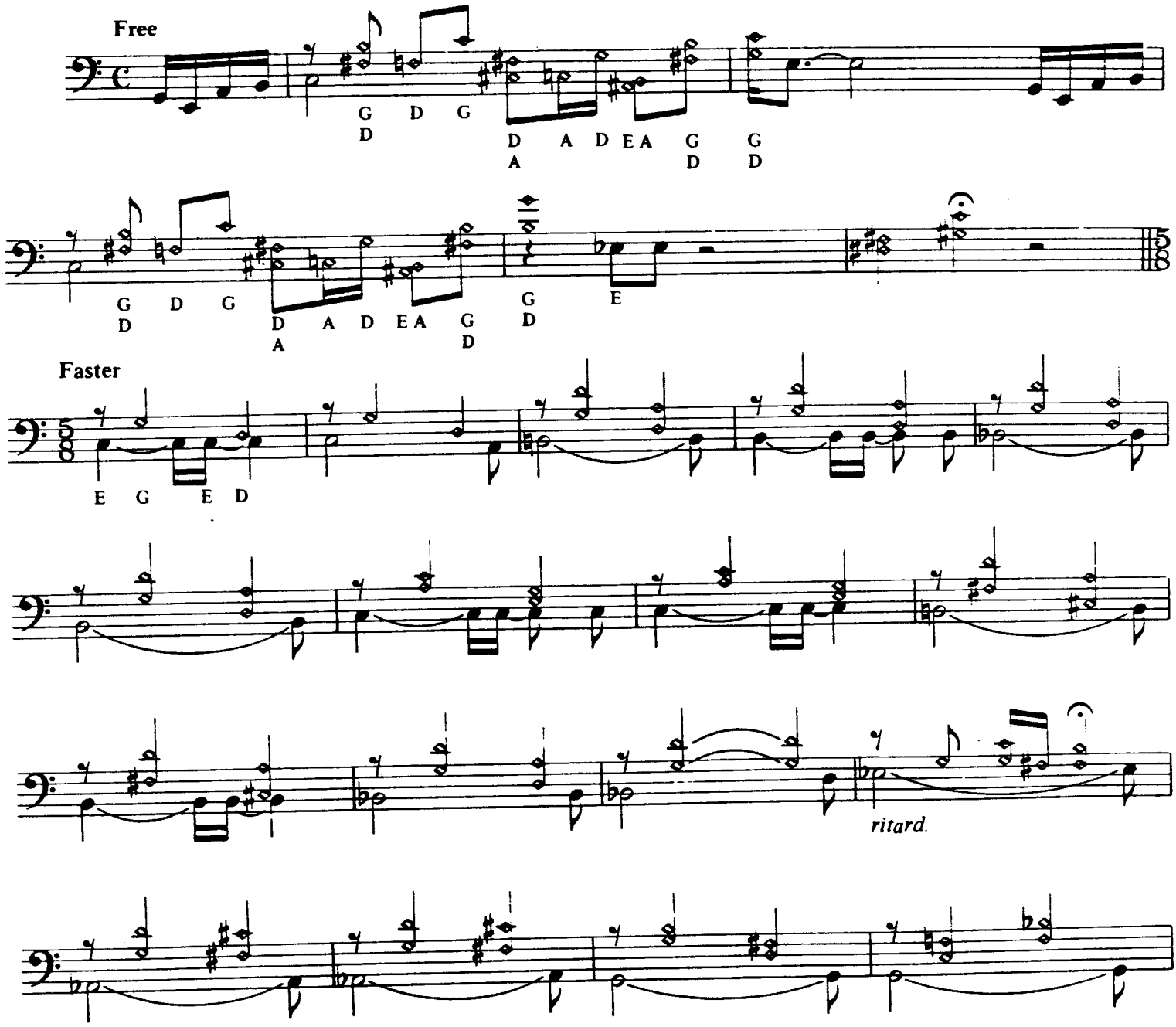
o – Let harmonic ring.

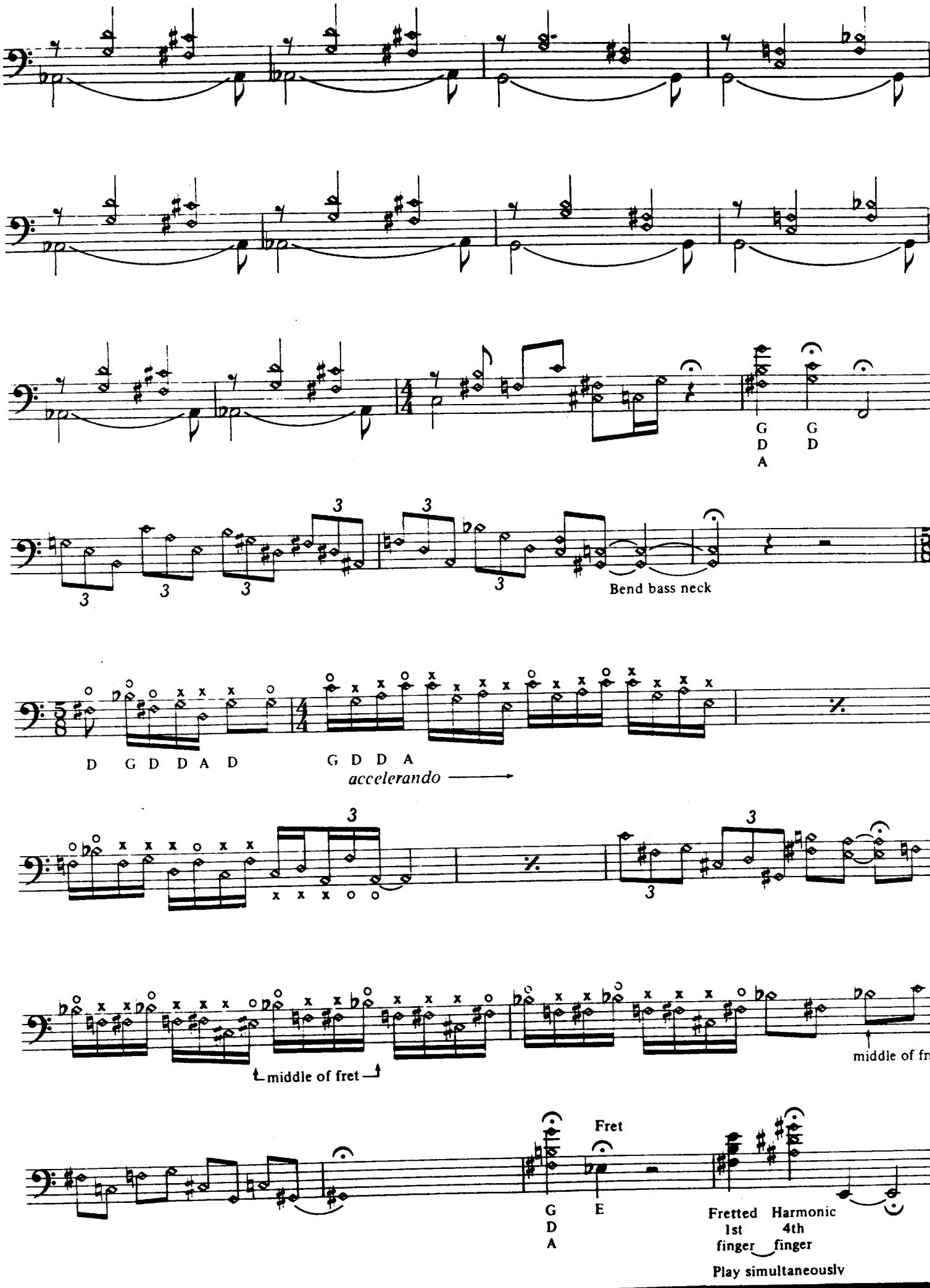
x – Play as dead note.

– Filled notes notate standard notes.

– Open diamonds denote natural harmonics and note where they occur denotes finger placement.

D – Strings used are shown below staff.




G
D
A
G
D
Bend bass neck
D G D D A D
G D D A
accelerando
middle of fret
middle of fr
Fret
G
D
A
E
Fretted
1st
finger
Harmonic
4th
finger
Play simultaneously

Example 29—Jerry's Time with B.B. King **56:35**

Notice the similarity between this and Example 22, "Barbary Coast."

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